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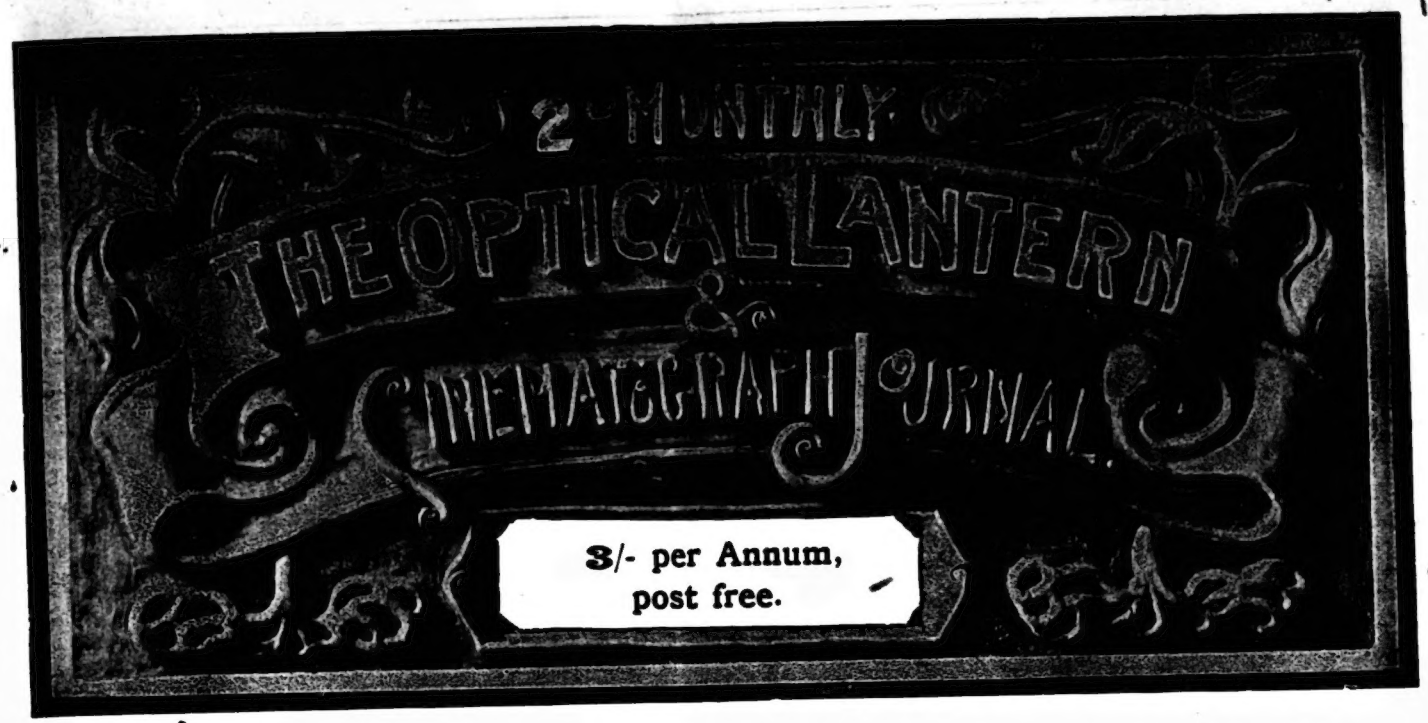

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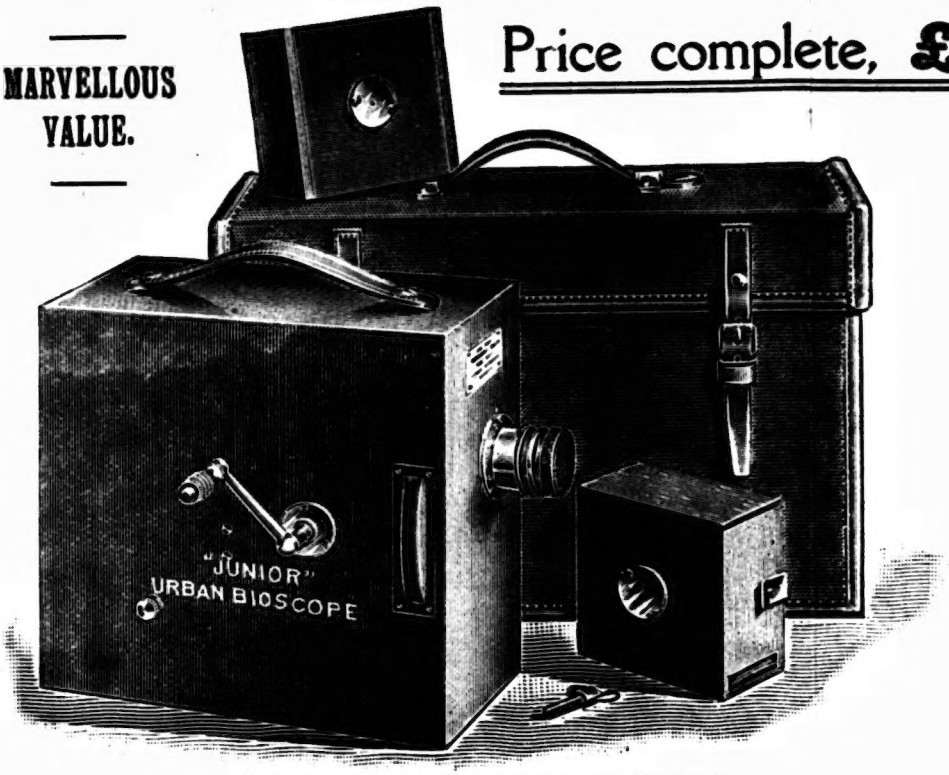

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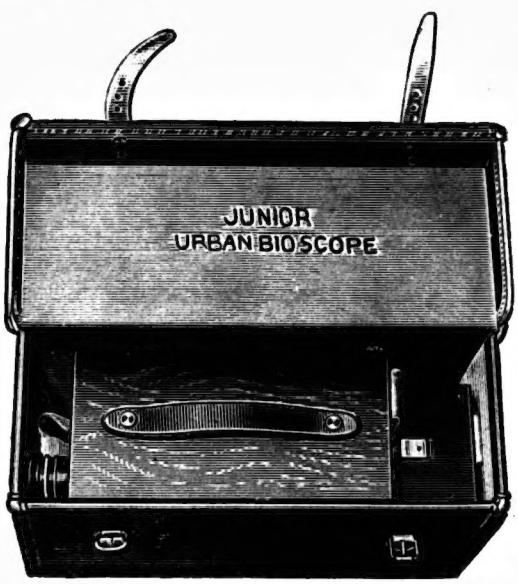

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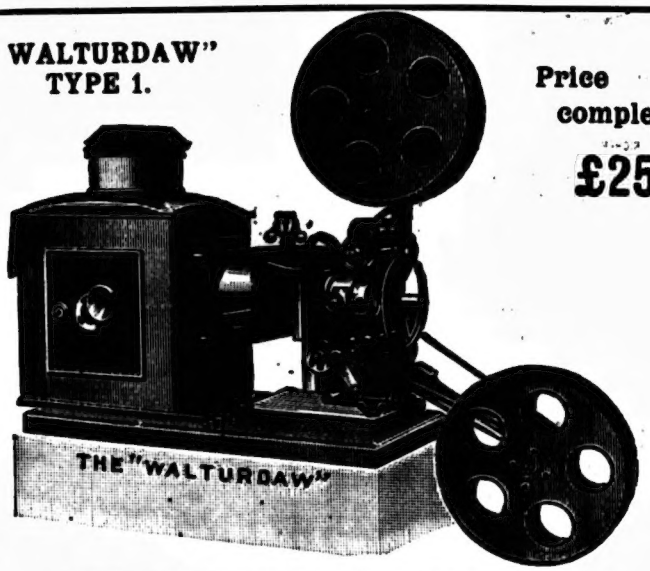

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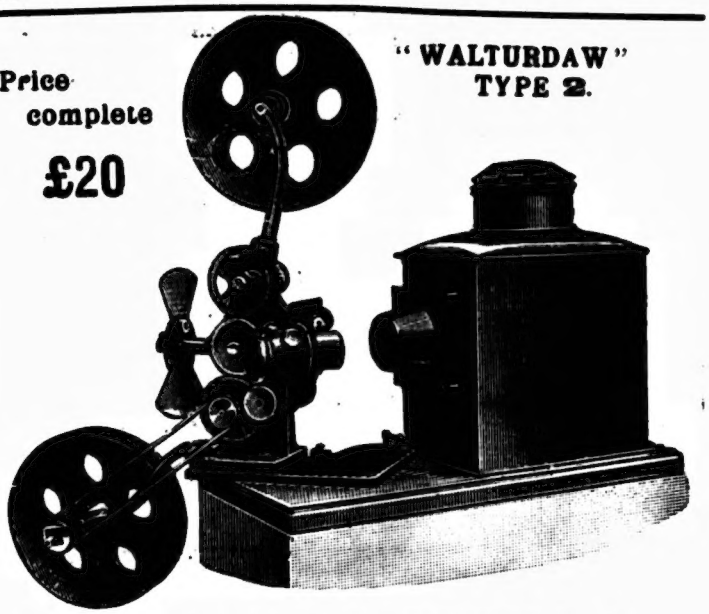

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OUR trade friends would do well to take advantage of the fact that our next number (September) will reach *everyone* who is at all interested in the optical lantern trade and its kindred industries. We have a very complete list of operators, manufacturers, showmen, hall managers, etc., and to all of them, whether subscribers or not, we shall post a copy of the September journal. This copy will contain particulars of all that is new, and much valuable and interesting information.

WE are fully aware that we are in the midst of the dead season, when the great idea is to cut down expenses to the lowest possible limit compatible with what is believed to be efficiency. But have we always the right idea of what efficiency means, and does not business suffer from a too rigid, and therefore false, economy in this direction? Every business man knows that now-a-days, with the keen competition that exists, a concern of any kind, whether it be a boot factory or a trade paper, cannot hope to stand in healthful strength before the world unless all its work is conducted on economical lines.

BUT, as the adage says, "there is a medium in all things," and it often happens that by cutting down the expenses of our publicity department we are but carrying out another old adage, and "spoiling the ship for a ha'porth of tar."

ECONOMY in advertising is a necessary thing, but let us be sure we quite understand what the word "economy" means in this direction. Advertising can never be successful unless the business in hand is kept constantly before the eyes and in the minds of those whom it is intended to reach.

NO, economy in advertising, as in everything else, requires the expert to deal with it. The man who has made a study of all media, who can grasp after a moment's thought the best channel in which to herald the event of a new commodity, or the further exploiting of an old one, is the man alone fitted to deal with this important question, and that is only where true economy can come in, and such economy can only result in one thing—good returns.

TRUE economy in advertising is obtained by advertising the right article in the right channel. An inch in a journal that goes direct to the class that it is desired to reach is better than a page in a journal with a larger circulation among those to whom it is of little interest. THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL being the only trade organ, gives the fullest results to those in the industry; and the manufacturer, who does not take advantage of its pages, and who is missing from the advertisers in the September edition, can be reckoned as dead to his real interests.

THE present unsatisfactory state of affairs with regard to ignorant and untrained operators may, after all, evolve its own remedy. There is not the slightest doubt that a new generation of alert ambitious young men is springing up in this branch of the trade. Starting with the advantage of youth, a lad employed in one of the kinematograph houses may easily, if he keeps his eyes open, acquire a knowledge of the instrument, and the best methods of handling it, not possessed by a man who may be infinitely better trained in the theory of the subject. Then the young man from the works, who has helped to make the instrument, and who can, if necessary, repair the outfit under his charge, can compete on fairly even terms with the operator of many diplomas but no technical knowledge, while he will have a great advantage over the gentleman who has neither theoretical or practical knowledge. The "rule of thumb man" is still too often met with patiently turning his handles and adjusting his screws, as he has been doing for years, because he has been told that this screw regulates this and that one that, but his days are surely numbered, and the man who knows why the effect follows the cause will take his place.

APART from the advantage his technical knowledge gives him over even a well-trained operator, the lad who has been through the works is by no means deficient in theoretical knowledge himself. We have talked to many of these young fellows in the kinematograph boxes of theatres, and a number have views of their own upon lenses and condensors, and other instruments of their profession, while a surprisingly large proportion have read text books on subjects likely to prove helpful. The pictures in our halls, too, tell their tale of improved manipulation.

UNDOUBTEDLY the trade news of the month was the amalgamation of Pathé Frères with the parent house of the same name at Paris, and the consequent reduction in price of Pathé films. The evident intention of Mr. Courant, the new manager, who has had many years experience of the trade in France, is to secure as much as possible of the English trade, and with the assistance of Mr. Roy Collier, who needs no introduction to English exhibitors, there is no doubt that he will succeed in still further popularising the Pathé products over here.

MEANWHILE, we should like the views of the English houses upon the announcement that all Pathé films are in future to

be sold at 4d. per ft. The general custom over here is to charge according to the subject and the expense incurred in taking the pictures, and in most cases the price works out at nearer 6d. than 4d. per ft. On the other hand, some subjects come to 3d. per ft. or less, and we doubt if an average were struck if it would not be found that some English films worked out at just about the price which Pathés have adopted. The question of the advisability of adopting a uniform charge for all subjects is one for the manufacturers themselves, but, so far as we can judge, such an arrangement would work mainly for the good of the exhibitor who made a speciality of topical films and others involving great expense, and that the smaller man would pay more for his subjects than formerly.

In a case which came before Mr. Denman, at the Marlborough Police Court, during the last month, a lady named Hill was alleged to have taken advantage of the semi-darkness obtaining during the bioscope turn, at the Alhambra, to assault a Miss Leslie with a hat pin or other sharp instrument. Prosecutrix stated that she had had a dispute with the prisoner some time before, and that they had since "met as strangers." Prisoner attacked her with a hat pin in February, but she did not prosecute. On the night in question, whilst she was watching the pictures, Hill came up without warning and gave her a blow on the eyebrow with something sharp. Prisoner, on the other hand, maintained that she had no sharp instrument and had only given her a slap with her hand. She was committed for trial.

We shall probably be hearing from some of the "unco' guid" of our press on the iniquities of the bioscope, now that this case has brought it before the public eye. Doubtless many readers are acquainted with the arguments used against the lowering of the lights while the films are being shown. They principally take the line of objections to the opportunities given to lovers in the pit and gallery, though why 'Arry and his 'Arriet cannot be left alone is known only to the objectors. No doubt, practical jokes are perpetrated on occasions, and to a certain limited extent the unruly element in the audiences is given an opportunity to misbehave itself, if it feels so inclined. The case we have quoted proves it, but to advance such an isolated instance as a reason for the abolition of the living picture as a music hall turn is going too far. And that is what the requirements of some of our self-appointed censors amount to, for to have the lights even half up would entirely spoil the effect. No; the small proportion of the audience which only waits for such an opportunity to misconduct itself could well be dispensed with altogether, and with its exclusion the argument against the living picture would fall through.

It is not generally known that the kinematograph trade has a representative in the House of Commons. Mr. G. Croyden Marks, M.P., is the attorney of Thomas A. Edison in this country, keeping a watch on the gentry who make attempts on the Edison kinetoscope or phonograph patents, and he will doubtless see that the interests of the trade are not overshadowed in the national talk-shop. He is a member of the firm of Marks & Clerk, patent agents, and a Liberal.

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Reflections.

If reductions in the price of films continue to take effect at the same rate as at present, we shall soon be able to purchase subjects at little more than we pay for the same length of ribbon. Elsewhere we notice a general lowering of Pathé prices. Will the other houses over here do anything to meet this move?

It is a little unkind of the Palace management in these dog days, to tantalize the audiences with films showing "Our Ice Supply." It is bad enough at the evening performances, but at matinees, held during the hottest part of the day,—! One gentleman of imaginative cast was so worked upon by this film that he absent-mindedly ordered hot Bovril at the buffet, but the effect upon most is to aggravate the discomfort of the season.

The L.C.C. is thinking of introducing vocal music to the entertainments in the parks, which have been formerly solely instrumental. There is also some suggestion that they should give entertainments in halls during the winter. It is amusing to think of the L.C.C. as a victim to its own regulations, and that would be its position if, as is quite likely, it is decided to make use of the kinematograph. Time brings its consolations!

The Cowboy is the subject of two films, mentioned elsewhere in this issue, both above the average, and both probably destined to be successes. This subject would bear taking in other aspects; I have often wondered if an attempt has ever been made to secure pictures of the great event of the year on Mexican or Australian ranches—the "round up," when all the cattle on the station are brought up, the young for branding, and the older beasts to be sent on the way to the market. Even if it were impossible to secure a picture of the dangerous but interesting "cutting out" process, a view of the huge pens filled with animals or of the branding process, would repay the taking, and could most likely be secured without danger. Who will be the first to do it?

I have just come across an old cutting from the *Referee* on the rather threadbare theme of what might have been *if* the kinematograph and the phonograph had been in existence centuries ago. This sort of speculation is easy enough, and might be extended indefinitely. *If* the express train and the *Daily Mail* had been part of the life of the Ancient Romans—well, the brain reels at the possibilities that open. Be sure a Northcliffe reporter would have "had" Anthony verbatim at the death of Cæsar, and so cut the ground from beneath the feet of W. Shakespeare. Then we should have lost "Friends, Romans, countrymen." Similarly *if*, as the *Referee* suggests, we had a film of the fight between Sayers and Heenan, we should merely lose another illusion by having the brutality of the "glorious" old days of bruisers and cock fights brought vividly before us.

No; let us be thankful that there were times when there were no kinematographs, and let us be glad also that something escapes its eye to-day. What a profound pity we must feel for a generation which has nothing left to its imagination! Try to think of the verdict of posterity upon

the Urbans and Barkers and Bromheads and Edisons of previous eras, if the idea of the *Referee* man that all the events of history should be filmed and "phonoed" had been carried out. If the kinematograph had recorded the signing of Magna Charta, and the phonograph taken down the words of the King and his opponents, and the same process had been applied to all the events of history, I for one would forswear that subject; and yet our giddy contemporary suggests that the youth of 2000 A.D. should imbibe culture by this method instead of through the medium of the printed book. Happily, events do not delay in occurrence until the camera is in position; there is some scope for the energies of the writer and the painter still, and science has not yet dealt a death-blow to romance.

IT has somewhere been stated that a film was shown upside down at the Alhambra recently. There are some exhibitors who overwork their films so severely that they would probably be as much appreciated in this position as in the natural one.

I MAY be pardoned for suggesting to these economical gentlemen that besides bringing the kinematograph into disrepute, they are working dead against their own interests. It never pays to give inferior entertainments; you may catch a man once, but he will take care to steer clear of your show in future.

SOME of the pictures shown in tents at country fairs, or in small country halls, are little less than a scandal. The limit of reasonable use has long been passed, and the result is a "scratchy" flickering reproduction, with every now and then an irritating hiatus where the emulsion has been scratched away. Very often the whole surface of the film is cracked, and the effect is such as to suggest that lightning had been playing round the operator's heads while the picture was being taken. No wonder people are to be met with who declare that they always leave a hall before the kinematograph turn comes on!

I BELIEVE I am correct in stating that the Chronophone is to be heard more of during the next few weeks. As the only machine which effects the combination of the talker and the kinematograph with any degree of success, it should have a great future.

POULTRY is out of season just now. Perhaps that is why we hear of the toughness of French fowl on all sides.

NONE of the leaders of the film trade can be described as drones, but if I were asked to point to the greatest hustler in the trade I would put my money on Mr. Jury, of Long Acre (and of every other place which boasts a hall fit for a kinematograph). This gentleman probably controls more exhibitions at once than anyone in the country, and he finds time to take numerous subjects of his own. Just now he and his staff are putting in seven full days work per week, and wishing that there were a few more days between Sunday and Sunday!

THE rage for comic subjects does not altogether find favour with ambitious members of the trade. It is not very gratifying to see a film which has cost its thousands, and, perhaps, involved considerable risk to the operator, received with less enthusiasm than a subject with no more in it than an average music hall song. More than one operator has risked his life to obtain new pictures, which have been received by an undiscerning public with less enthusiasm than that evoked by subjects of poor humour and—sometimes—doubtful taste.

It was thoughtless of the villain of the Madrid outrage to throw his bomb when he did. Had he been two minutes earlier he would have given the operator of Jury's Imperial Bioscope an opportunity to secure the picture of a lifetime. The wedding courtége had barely passed his station before the explosion occurred. As it was he lost no time in swinging his camera round, and secured a clear picture of the disorder which followed the catastrophe, including the unharnessing of the slaughtered horses.—*Observer*.

Round and About.

Walturdaw Co.

Bargain seekers among our readers would do well to consult the advertisement of the Walturdaw Co., on another page. This firm is disposing of part of its stock at very low figures, and exhibitors have a fine opportunity of picking up apparatus and films at a price below the market rate.

Mining in West Africa.

Mr. H. Gordon Hodgkinson was the guest of the African Society, at the Criterion, recently, and afterwards delivered an interesting lecture on the above subject, illustrated by a capital series of lantern slides showing the conditions under which the industry is carried on.

"Birds' Eye" Films.

The Aero Club balloon carrying the Hon. C. S. Rolls, Mr. Sopwith, and Mr. Dardine, left the Crystal Palace on the 21st ult., and descended at Ingatestone, in Essex. At a height of 1,000 ft. some kinematograph pictures were obtained of the water chute at Earl's Court, with the boats splashing into the water. Was the idea for these pictures obtained from our recent account of similar attempts in America?

Pathé Frères, London.

The business of Pathé Frères (London), Limited, has been acquired by the company exploiting Pathé goods in Paris, and will be continued under the above name in London. Mr. H. Courant, for many years connected with the French company, will be in charge, and he will have the assistance, in the kinematograph department, of Mr. Roy Collier as before. We are informed that all Pathé films (other than coloured ones) will in future be sold at the uniform rate of 4d. per foot.

Naval Entertainments.

The Commander-in-chief at Portsmouth has issued instructions in order that the arrangement of lectures and lantern exhibitions of an instructive and entertaining nature on board the ships in the Portsmouth Command may be systematised. The lantern slides supplied will be issued to the Royal Naval Barracks and be lent to ships of the fleet as demanded by them. A list of lantern slides will be compiled. Each ship will be supplied with a complete catalogue of lantern slides and lectures, and when a set of slides is returned to the naval barracks it is to be accompanied by an expression of opinion in writing as to the value of the slides from the point of view of instruction, interest, or entertainment, together with any suggestions. These observations are to be forwarded to the Commander-in-chief quarterly.

Animatograph Jolities.

Mr. Robert W. Paul entertained his numerous staff on the 21st ult., at his country retreat. The party was taken down in large brakes, and after a look round the estate and lovely gardens, sat down to an open-air repast. After the meal, the visitors were photographed, and an adjournment was then made to the cricket field, where a hearty game was indulged in. Others went in for quoits, fishing, and boating, until the failing light brought the whole party once more together, when an al-fresco concert was begun with piano, violin, &c. The return to dreary London had to be commenced all too early, but everyone will remember the most enjoyable outing, to which Mrs. Paul's kindly attention largely contributed. Amongst the visitors the following well-known members of the various departments were present:—Messrs. J. H. Martin, M. L. Taylor, H. Harris, G. Scott, G. Simpson, and J. W. Smith.

Magic Lantern.

The incandescent Welsbach is the best lantern illuminant for home use or for a small class—says the *English Mechanic*. There is no smell or danger, and only a trifling cost. The size of the picture to be got from it depends upon many things—the density of the slide, the colour and texture of the screen, the darkness of the room, exclusion of stray light from lantern, the shape and quality of the condenser, the reflector, the size of the objective, the proper adjustment of the light, etc. Under the most favourable conditions, a clear picture 9 ft. in diameter can be obtained; lack of skill or want of proper appliances might reduce this to 4 ft. A 9 ft. disc is five times as large as one of 4 ft. There must be a clear 5½ in. from the centre of the condenser to the bottom of the lantern in order to centre the light; if not, it is very easy to cut a hole in the bottom of the body, and block up the four corners a little.

The Year Book of Photography.

The forty-seventh issue of this welcome publication has been sent for review from the offices of *Photographic News*, 9, Cecil Court, Charing Cross Road. The price of the book (618 pages) is only one shilling, and the purchaser will have cause to congratulate himself upon the quality as well as the quantity of its contents. Since it was edited by Sir William Crookes in 1859, the Year Book has maintained an exceptionally high level in its scientific and technical information, and under the management of Mr. F. J. Mortimer, the editor of our contemporary and a well-known marine photographer, this issue shows no falling off in this respect. Its leading feature is a series of articles on modern printing processes. Each process is dealt with by an acknowledged expert. Thus platinotype printing, the difficulties of which to the amateur are almost equal to its beautiful results, is treated by Mr. Walter Bennington in such exhaustive fashion that good results should accrue to anyone who digests his instructions. Other features of this number are an up-to-date directory of photographic societies, standard formulæ for all operators, and a well tested collection of recipes, reference tables, etc., for every kind of work. The book is well illustrated with examples of the work of specialists in various processes, and may be heartily recommended to all camera and optical lantern users, for although it does not profess to cater for the last class, a great majority of the formulæ are applicable to its requirements.

"Photographic News" (U.S.A.)

For July contains an interesting article on colour photography, by Mr. Edwin J. Butler. He says:—By a convention, prints on paper are most in demand by the public, but to the lover of colour full satisfaction is only to be obtained in transparency work. No medium of artistic representation has ever offered such rich colour representation as is to be seen in dyed gelatine transparencies. In oil-painting the high-lights are frequently loaded with body colour in order to catch the light, and by this device the effects of brilliancy and sparkle is secured. While, on the other hand, the range in colour is increased by transparent glazing permitting of the rich and subtle detail of half tone and deep shade. Now transparencies, in a somewhat similar manner, by a wider range of light and shade, lend themselves to the representation of even richer effects. A print on paper is shown by the light reflected from the white ground and transmitted through the overlaying colour. And this reflected light is necessarily weaker and of narrower range than that of transmitted light. Transparences transmit the light directly, the stronger light revealing details in a depth of shadow many times stronger than a tint which would appear black on a white ground. It is for this reason that three-colour photography is seen at its best in the superimposed triple films printed, and dyed in colours, each transmitting a band equivalent to two-thirds of the spectrum. This medium of expression is naturally adapted to the art, and one which in its own domain has added an unique feature to artistic representation. My own work in colour photography has been directed chiefly to the production of an instrument which at one exposure should yield triple negatives, each exclusively registering one of the three elementary colours of the spectrum."

The Optical Lantern at the Country in Town Exhibition.

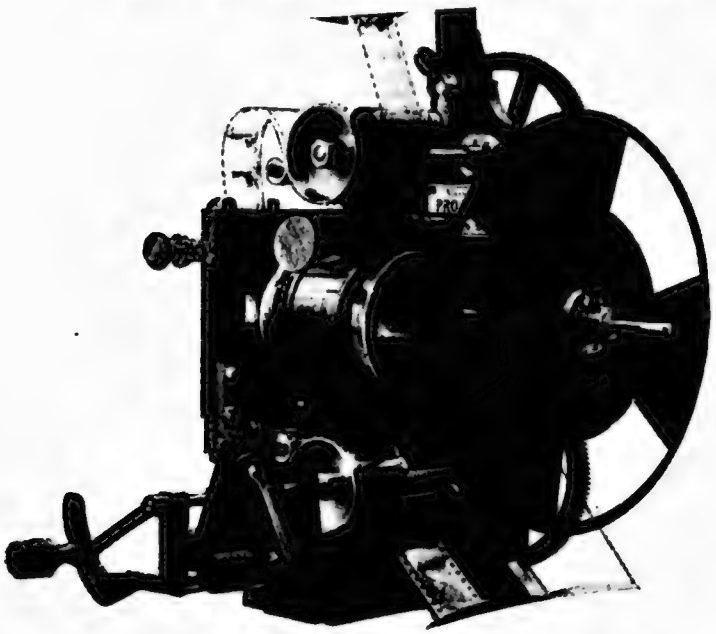
The Country in Town Exhibition was one of a useful and interesting series held at the Whitechapel Art Gallery, and its object was "to show East Londoners what can be done to bring into the neighbourhood something of the beauty, freshness and inspiration of nature." The exhibitors included the teachers and pupils of elementary and secondary schools, and other educational institutions, and private individuals; and the objects exhibited consisted of plants grown in schools and urban houses and gardens, or suitable for town culture, and photographs illustrating town and suburban scenery. Schemes for the improvement of selected city and town areas were also exhibited, as well as copious photographs of garden cities at Letchworth, Bournville, Port Sunlight, &c., and of the plan adopted for beautifying American and Continental cities. The Royal Gardens at Kew were represented by a number of splendid photographs of stately trees and avenues in the spacious grounds, and by numerous plants. The optical lantern was largely availed of for the illustration of a series of excellent and practical lectures, which were delivered during the course of the exhibition. Amongst these the first, in point of interest, should be assigned to Mr. Richard Hearton's address on "Nature at work and play," which was admirably illustrated by a very large number of lantern slides representing birds and other creatures in their nests and homes, rendered life-like by the speaker's clear and graphic descriptions of the adventures and experiences, and not seldom the perils, through which he had passed in order to secure them. Sir John Cockburn's lantern lecture on the "Beautifying of Australian cities" was also well illustrated by suitable slides; nor must Mrs. Dukenfield Scott's exhibition of "Animated photographs of plants" be overlooked, illustrating, as it did, the natural proeesses of plant growth and their development, by a series of photographs taken at short intervals, and with wonderful patience, throughout the life history of a living plant.

Berlin Universal Photographic Exhibition.

The Prussian House of Commons was placed at the disposal of the Committee by the Government, and its splendid galleries, vast halls, and innumerable corridors were literally packed with exhibits. The exhibition rejoiced in possessing the patronage of the Crown Princess, who is an ardent amateur photographer; her representative, along with the Duke Adolph Frederick of Mecklenburg, took the principal part in the opening ceremony, and there was a room in the exhibition specially devoted to many of the photographic productions of Royalty. The most interesting part of the exhibition was the section devoted to colour photography, which was shown in all its stages, from the most primitive attempts to its present development. The years and years of patient effort, backed by all the resources in the power of science, which have been devoted to the elaboration and development of colour photography have at last resulted in complete and entire success. The enormous expense which has lain in the way has been one of the chief obstacles. In Berlin we have been exceedingly fortunate, in this respect, in having

as the main expositor and pioneer of colour photography, for years past, Professor Miethe, who was the first German to photograph in colours, and who is a professor in the technical high school of Charlotenburg. All the expenses entailed by his numerous experiments and unavoidable failures have been borne by the German Government, and he has been enabled to go on his way untroubled by consideration which would have deterred most men. Professor Miethe has thus been enabled to advance without halt on his investigation; now he is able to photograph in all colours, and reproduce the actual tones and hues of nature. No doubt the application of his discoveries to the lantern and kinematograph is only a matter of time.

The second floor was devoted to artistic photography, and the third to scientific photography, kinematography, and photographic appliances. The specimens of balloon photography here shown were most interesting, one in particular, the top of an Alpine mountain many thousands of feet in height, and photographed with its cap of snow from a balloon which hovered at a considerable distance above. The photographs of dockyards and the interior framework of battleships in building, which have been executed at the instance of Government contractors, reveal to what unsuspected purposes of utility the art of photography may be turned. Röntgen ray photographs were numerous, and the interior arteries of the human body looked as compli-

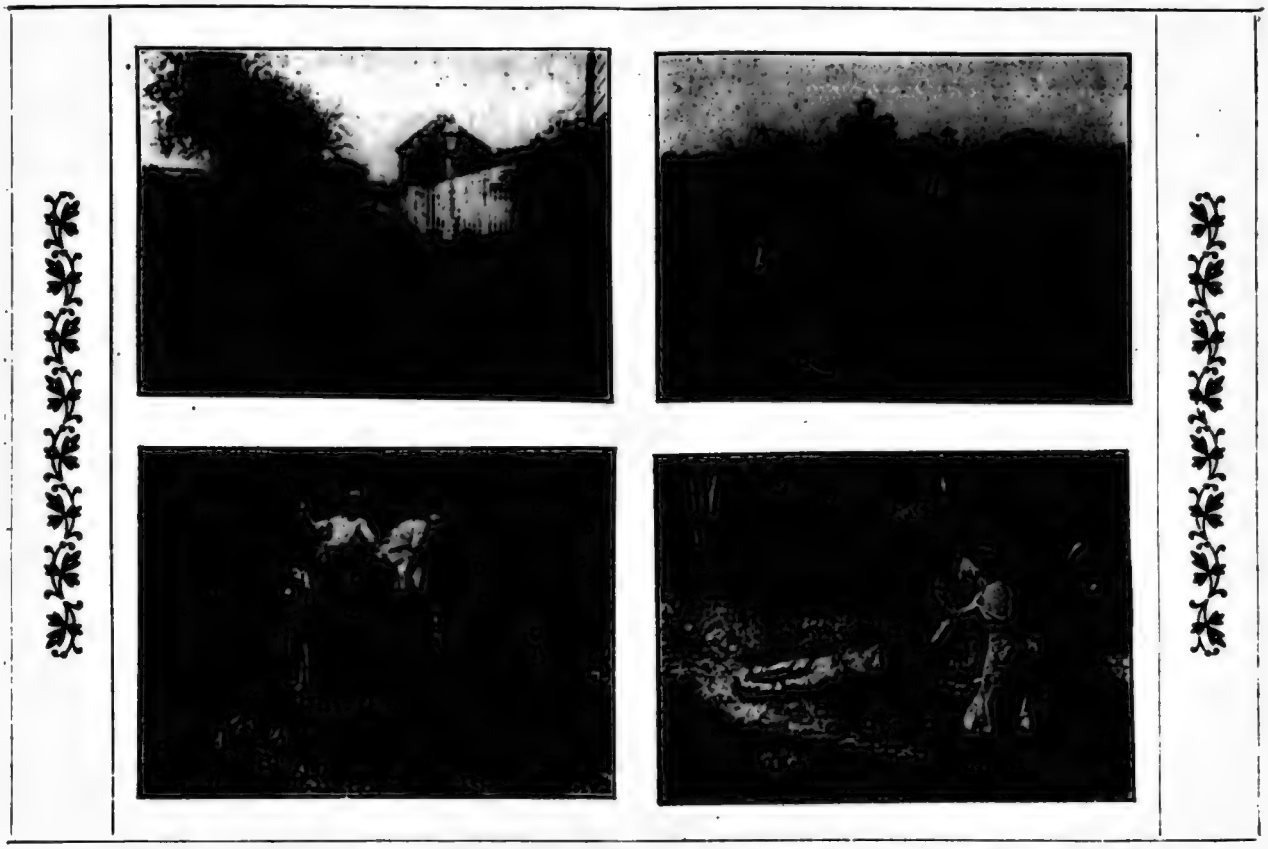


cated and elaborate as the frameworks of the battleships. Several photographs by Hugo Hinterberger, of Vienna, of a split pea, the slice of an apple, &c., revealed the wonders of minute design in such things. The photographs of clouds and mists, &c., executed for the aid of meteorology, and of stars, nebulas and eclipses, for the purposes of astronomy, showed what a powerful ally photography has become to science. Even criminal photography was not omitted, and in one large room, devoted to this gruesome subject, we saw photographs of murder, mutilations, ears, feet, forged signatures, daubs of walls, and the other paraphernalia of crime. In kinematography the German Mutoscope and Biographen Co. exhibite some very remarkable films, which attracted al visitors, representing the firing of cannon on a battleship in stormy weather while the vessel rolled under the influence of the swell. Two guns at the bows were fired in succession, then one from 'midships, and one on each side of the stern. When the smoke cleared away the battleship was seen still rocking and defiant, and next moment, without a pause, the firing began again. Kinematographs of all sizes were exhibited on this floor. We may specially call attention to the Apollo Kinematograph at £27 10s., and the magnificent Thaumatograph at £40. "The very latest improvement in kinematography" is a description which might be applied without the charge of exaggeration to the apparatus of Messter's Projection Co. It is an apparatus of the most perfect finish, with almost noiseless movement. There is an absence of side-springs, among other differences from the usual form, and the change of the picture-square is so slight that it appears always to remain in exactly the same place. The price of this apparatus is at present £55. It seems to be too much to expect that such princely patronage, as was extended to this exhibition by the German Government, may be extended 'ere long to the art of photography in England. The Germans are ahead of us in this particular. How far we may know by reflecting what a surprise, what a shock, it would be to many a sincere friend of lantern and kinematograph work, in this country, if he heard that a show of the objects, in which he most is interested, was to be held in no less a place than the British House of Commons!

Correspondence.

Sir,—Like yourselves, I admire the "pluck" and clever manipulation of Mrs. Langdon, in the music halls,—but she is not by any means the first in this line. It must be 10 years ago since our mutual friends, Mr. and Mrs. Walker, of Walturdaw, Ltd., came to Lincoln with the kinematograph, and I saw the lady operating the Wrench machine in the middle of the hall. I have a lady assistant who has for years past been rendering me valuable assistance in this work, even to fitting up the professional Chrono and all accessories. I notice no one answers our friend Hurst, *re* cleaning films. My own practice is to mount a full reel or spool at one end of the table or bench, run two yards of film flat on table, rub over with clean rag and petrol, then roll up on blank spool at opposite end of bench. Your interview with Mr. F. T. Carter is interesting to one who pays many pounds per season for slides, bought or hired, but I think the Church Army should issue more readings with their slides—the average villager who hires is not capable of getting the best out of the sets without this help—and there are scores of good sets in Church Army lists, without readings. I was visiting at F— the other day, and went into the Pavilion. The operator there told me, in confidence, that he was running two shows per night for 30/- per week, How's that for the Guild? I compliment you on the matter and general "get-up" of your journal, and wishing your every success remain, Yours truly,

A. H. VIDLER, Lincoln.



Some of the exciting incidents of Edison's "Cow Boy" film. In the top right-hand picture the male rider is lifting the lady from her horse to his own while both are at full speed.

THE MONTH'S NEW FILMS.

The glorious weather of the past month was taken full advantage of by the various film manufacturers, and we look forward to seeing some exceptional pictures when the developing stage has been passed. The Walturdaw Co. were taking a film a day for something like a fortnight, and every other concern was working hard stocking up with subjects for the winter rush. One thing that struck us on our rounds during the month was the number and quality of the comics in preparation. Every firm had a number of these subjects, all of which revealed careful preparation. Mr. R. W. Paul as usual takes a high place with this class of subject, and some of the items which he will offer to the trade later in the year deserve to rank with the best he has produced. Hepworth's have a number of clever trick films, and they promise to issue a subject early in the month for which they anticipate as great a degree of success as their famous "Saved by Rover" film.

Mr. R. W. Paul has a very good film showing the Oval cricket match between well-known flat and steeplechase jockeys and amateur champion athletes. The picture shows the jockeys leaving the pavilion to field and two of the athletes going out to bat, followed by some very keen cricket. The athletes all out, the jockeys are seen turning out to bat and the athletes to field, and after some more interesting cricket, the jockeys win, the picture concluding with the cricketers returning to the pavilion. The photographic quality is exceptionally good, each of the players being easily recognised. The teams included, on the side of the amateur athletes: W. Lotingo (Larry Lynx) capt., J. W. Morton, G. E. Larner, C. H. Jupp, and E. H. Miles; and on that of the jockeys: M. Cannon (capt.), D. Maher, J. H. Martin, and P. Challoner. Length, 125 feet.

For seaside exhibitors it would be hard to recommend a more suitable film than that of this firm called "A House to Let." Two individuals of the "gentlemen cracksman" style come across a house with a notice-board in the front garden setting forth that it is to let furnished. They knock and are bowed in by the caretaker, but once in the hall they seize and gag him and thrust him into a room by himself. Then they cover the announcement on the board with another to the effect that apartments are to be let, and wait for victims. A series of most amusing incidents follow. A party of holiday makers is seen to approach the house, and, noticing the board, to knock. They are shown in, and the next scene shows the process of bargaining in the halls, one of the sham housekeepers engaging the victim's attention while the other rifles his pockets. Then the would-be tenants are bowed into a room, and the key turned on them. The persons so treated include a German bandsman and other typical seaside types. A screamingly funny picture is shown of this company, none of the members of which are in particularly good tempers after their handling. After the two sharpers have filled the room to overflowing, they are shown bringing out the caretaker, whom they leave in the hall, and then to take their departure, sending on a policeman to the house on some pretext on the way. The policeman releases the caretaker, and together they go to the door of the other victims' prison, and release them. The picture concludes with a furious crowd gathered round the policeman, whom they apparently think responsible for their misfortunes. Mr. Paul has also a very successful film showing a number of the processes of jam making. The pictures were taken at the establishment of Messrs. Chiver, and include views of fruit picking, and of the girls filling and wrapping the pots of jam. A good panoramic view of the factory is also shown.

Everybody knows that Henley Regatta is one of the events of the London season, and most have heard of the brilliancy of the scene and wished that they could witness it. A film of the subject is therefore sure to interest practically every member of an audience. Gaumont & Co. have a picture of 575 feet, which is a complete record of the events of the week. It may be had in its entirety or in four parts. Trinity Hall, vanquished by the Belgians, and other of the interesting episodes of the occasion are clearly shown, and a panorama of the river makes a very pretty picture.

Cricks & Sharp have an amusing comic showing the adventures of a mere man, who undertook to take charge of the house and the children during his wife's absence. As may be expected, his misadventures were numerous and trying, particularly when he made a shopping expedition. This film is among the best of a large number of comic subjects shown us this month.

There is a genuine "Wild West" flavour about "The Life of a Cowboy" (Edison Manufacturing Co.). This film is one of the longest we have lately seen (1,000 ft.), but there is not a dull patch in the whole length, and exhibitors whose show is the kinematograph alone, without the relief of vocal or instrumental interludes, would find it difficult to discover a subject better adapted to rank as the feature of the evening. It is not to be supposed that the film merely gives the everyday incidents of the cowboy's existence, which is probably as free on the whole, from sensational incidents, as that of the city clerk; the cowboy who made a habit of the performances it shows would be most certainly the most *blasé* man in America before he was 30, for in the course of the few hours in which the action of the story takes place we have unlimited amounts of powder burnt, and something like a score of corpses created. It should be said that the cowboys are not "made up" actors, but the real red-shirted, leather-breeched article, and all the scenes, except the first, are set in the midst of typical prairie scenery. Apart from the excellence of the "story," this film is sure to attract from the light it throws on the habits and appearance of a class of men who have always appealed to the imagination of the public. The dexterity of the cowboy with the lasso, and his sensational horsemanship, are shown to be no mere fictions by the film.

The opening scene shows the interior of the "Big Horn" saloon. A Mexican "greaser" is standing at the bar drinking. An old Indian enters and walks over to the bar. Upon being refused a drink he walks away and sits down on a box. The "greaser" now orders a drink and is about to hand it to the old Indian, when an Indian girl, who is evidently the old Indian's daughter, rushes in and knocks the glass out of the greaser's hand. As the "greaser" is about to strike the girl a cowboy appears on the scene, knocks the greaser down, and kicks him out of the saloon. An English tourist, with his valet, then enters. While they are looking round the saloon, a Salvation Army lass comes in and asks for a donation, but they pay no attention to her. At this moment several mounted cowboys ride into the saloon and begin shooting, and compel the tourist and valet to give up their money and valuables to the girl. When the girl leaves they make the tourist and valet dance to the music of their revolvers, and then drive them before their ponies up to the bar, and

make them buy drinks for the entire crowd. After a few parting shots they ride out of the saloon.

A SUBSEQUENT scene shows the ranch owner, with his family and guests, enjoying some cowboy sports. A party of ten cowboys dash up the road and suddenly stop right in front of the camera. The leader, who is mounted on a white pony, puts him through a number of "stunts." Then follows the lassoing of a woman while riding at full speed, and some wonderful tricks with the lariat. Then the guests are seen leaving in the coach, and the "greaser" (who figures as the villain of the piece) follows them. Following are shown a number of excellent scenes of a chase of the coach by a band of Indians whom the "greaser" has summoned. A good idea is given by this part of the film of the wonderful mastery these men have over their splendid horses. The coach, with the four horses, is guided with safety down the steepest embankment, and the pursuers follow at breakneck speed. The idea of a running fight is cleverly presented. The coach is seen in the distance, on the brow of a hill, with the Indians closing round, puffs of white smoke from the revolvers of both parties adding to the effect. The Indians capture the coach, but, needless to say, the tables are turned, the "greaser" meets his just fate, and all ends up well. A pretty scene should be mentioned; the party of captors is shown proceeding up a stream amidst delightful scenery, the horses picking their way among the rocks with the utmost surefootedness.

THE HEPWORTH MANUFACTURING CO. have struck a capital vein in their recent films, a large proportion of which are of the melodramatic order, full of exciting incidents and usually with an easily followed love interest. This type of picture, when it is well done, will always find favour with audiences, and Messrs. Hepworth's are as good as clever acting, careful stage management, and the highest photographic quality could make them. Last month's "Pirate Ship" is still selling well, but in point of popularity we doubt if it will not have to give way to one which this firm has just produced. This film had not been given a title when we saw it, but it might be called Love and War in the Bush. It shows pictorially just such an incident as Mayne Reid loved to describe in his picturesque language. The scene opens with an athletic young gentleman, in typical bush costume, taking very affectionate leave of his lady on the veranda of a rough bush residence, before mounting his horse and riding away. Next we see the stealthy approach of a number of Indians, in full war paint and feathers, who make a fierce assault on the little house, hacking down the fence and driving the defenders of the house at last to bay in one of the rooms. A fine scene represents the bursting in of the savages, slaughter of the men, and the capture of the girl, and then we see her brought into the camp of the Indians. She indignantly refuses to become the wife of the chief (whose repulsive get up more than explains her attitude), and is consigned to the stake. We leave her picturesquely posed among a pile of burning wood, and the scene shifts to the gallant of Act. 1.

He is riding at great speed, but suddenly draws up his horse, as the sound of shots reach his ears, and then, wheeling round, gallops back to the rescue. The house, when he reaches it, is desolate, but threats make a wounded Indian disclose the path the party has taken, and he gallops after them. The hero, mounted on his horse (which is obviously a very fine animal, as are most of those Hepworths introduce), is seen approaching, firing at the Indians collected about the fire. The latter are some score in number, and seen to bristle with spears and rifles, but the bush gentleman's shooting would put Bordeverry's in the shade, and twenty corpses are strewn gracefully in the foreground in a remarkably short space of time. A few well-directed blows from his bushman's axe and the rather smoked, but otherwise undamaged, maiden falls into his arms. A little later, apparently untroubled by her nerve-shaking experience, she is seen (astraddle) mounted behind the hero, making good speed to more prosaic regions.

AT the moment of going to press, the Urban Trading Company send us particulars of still another Wild West subject. It is called "The Prospectors," and is 775 feet in length. A young prospector has located a rich vein of metal, and engages two miners to assist him to work it. The three are shown working on the claim, and a great shout announces a good "strike" has been made. After three weeks work they are shown preparing to "strike camp." The gold is shared equally between them. Then the two miners are shown to be "bad uns." They attempt to rob their comrade while he sleeps, but he awakes, and a fight ensues, in the course of which he receives a mortal wound. He manages to stagger back to his wife, and expires in her arms. She swears revenge. The two murderers quarrel in the next scene over a game of cards, and one is shot. Then two years are supposed to elapse. The widow has opened a saloon to support her children, and, of course, the murderer comes in, is recognised, and, after some exciting fighting, duly despatched. This is a film which is sure to please. It is full of interest and excitement, the action is excellent, and some superb scenery is pictured.

At most of the holiday haunts this year the kinematograph has been added as an attraction, and has been warmly welcomed as a popular turn in the musical programs. Not only in the halls and pavilions, but at the open-air shows, very effective performances have been given, and the applause shows that the enterprise of the directors is much appreciated.

The closing of the visit of the New Century Pictures at the Picton Lecture Hall, Liverpool, has been a source of regret to many who have frequently enjoyed the programme provided, as well as to many others who have not had the opportunity of visiting the Picton Hall. However, the pictures may still be seen at the Palace Theatre, New Brighton, during the summer months, where they may be expected to become as popular as they were in Liverpool, and during the nine weeks the show was there no fewer than 80,000 persons witnessed the entertainment. The season at New Brighton commenced on June 18th.

The Palace Theatre are showing some exclusive films of their own, and they have been very well received. They are the only house showing the start of the Aero Balloon Race from the Ranelagh Club, and they have a monopoly also of films showing the race for the Amateur Long-distance Swimming Championship, and the Theatrical Garden Party. The bioscope turn at the Palace is one of the principal items on the programme, and is accompanied by special music, composed by Mr. Herman Finck.

"Whirling the Worlds" is being shown twice nightly, by Mr. A. Cheetham, to enthusiastic audiences, at the Central Hall, Rhyl, and local opinion describes it as the most extraordinary picture ever shown in the neighbourhood.

The U.S.A. and Great Britain Animated Pictures are showing films at Newcastle-on-Tyne. Scenes depicting incidents from "Oliver Twist" have been well received, and other good pictures were "The Incendiary" and "The Fireman's Adventure." The management seized the opportunity of the King's visit, when the natives were in holiday mood, to present an especially strong programme of films and music, with the result of further popularising their show with the canny "Tynesiders."

The Hippodrome pictures are quite a feature of an excellent programme, and are accorded as healthy a reception as any other turn. The Warwick Pageant, although very curtailed, has proved a topical attraction, and vies with the coronation of King Haakon in obtaining healthy applause. No film, in our opinion, has been shown at this splendid house to produce so much genuine excitement and amusement as "The Terrible Kids and their Dog"—Edison's splendid and natural comic. The roars of laughter, during its run, and the remarks afterwards, shows the hold a really good film has on a large audience.

A series of Urbanora pictures was shown at a private Alhambra view during the past month, which depicted incidents of daily life in some of the numerous British possessions. They had been specially taken for the Governments and commercial controllers of the countries, and form a record of peculiar value to prospective emigrants or investors. Scenes from Australia, Canada, and New Zealand were among those shown by the lantern.

THE ELECTRIC LIGHT AS AN ILLUMINANT.

By James Avery.

THE ARC LAMP.

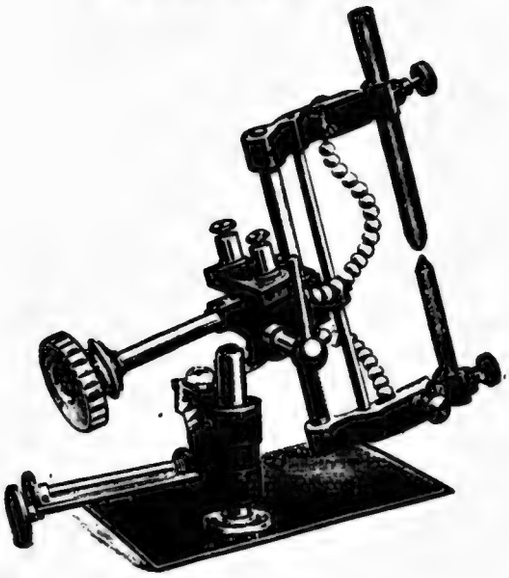
Critics of the arc lamp put forward many reasons for not using it for projection. These reasons include blinking, winking and general unsteadiness, bronchial trouble, and a general charge of hardness.

The first faults undoubtedly do occur, but only through the incompetence or carelessness of the operator.

An arc lamp, if handled by a skilled workman, gives a delightfully clear white light with brilliant definition. The fact of it being a white light makes it possible to give artistic rendition to the tone and gradation of the slide. It has no hue of its own wherewith to mar the colours or half tones of a slide, and the results attainable are far in advance of the mixed jet or ether saturator.

The whole art of getting the best effect from an arc light lies in the proper manipulation of the carbons. When the current supplied is continuous, the positive pole should be connected to the top carbon, and the negative to the lower. The determination of the poles may readily be made by switching on the current for a few minutes, and then switching off. The carbon which glows the longest will be the positive pole, and the wires should be reversed, or left as at first according to the result. The effect of the current on the positive or upper carbon is to make a crater in it, the lower or negative carbon remaining pointed.

30-amp. Lamp. No. 6761.



It is from the crater in the top carbon that the bulk of the light is emitted, a much smaller proportion being obtained from the lower carbon, and the arc of light between the two carbons.

This, then, is the root of the whole matter, the crater must be, as nearly as possible, facing the condenser, on a continuous current circuit. This is accomplished by arranging the negative or lower carbon a little to the front of the upper, the whole lamp being inclined backwards and decidedly out of the vertical position, as shown in the previous drawing. The light giving crater then appears like a tipped up bowl at the end of the positive carbon, which latter should be of the cored variety, *i.e.*, its inner part is composed of softer carbon. It is found that this core of soft carbon keeps the arc of light quite steady, and does away with any tendency it might have to wander from point to point.

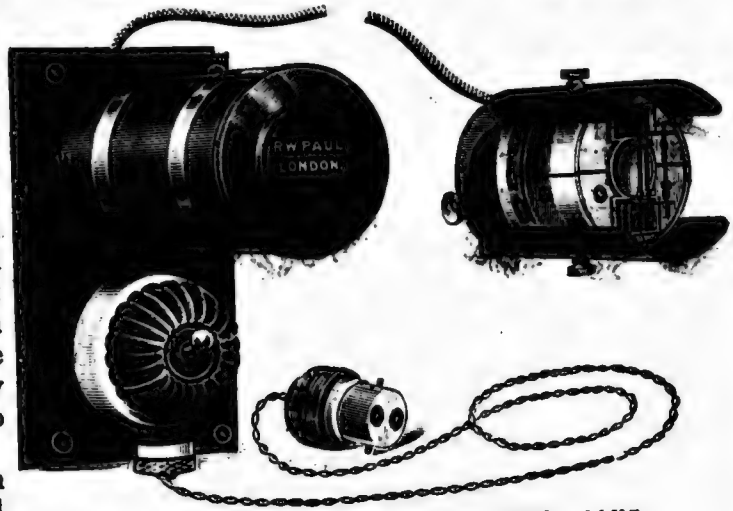
Where only an alternating current can be employed, there is, of course, no fixed polarity, and the poles change so many times in a second that nothing much happens. Eccentrically cored carbons, which have a core of soft carbon nearer one side of the outer hard covering than the other, are now used on alternating circuits. The thinner casing is naturally more easily consumed, and is therefore placed nearer the eondenser. Both carbons used are made in this manner, and together give a perfectly steady light, which is thrown well forward by the simple device mentioned above.

In order to be prepared to use either a continuous or alternating current, a lanternist should be provided with all the different kinds of carbons which have been mentioned.

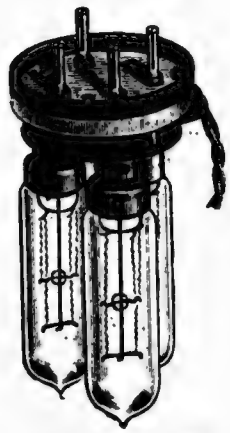
THE NERNST-PAUL LAMP.

This unique lamp rouses one's interest from the first, because an interesting electrical fact is brought into prominence by lighting it, viz., the reduction of resistance by heat. The filaments are made of a combination of rare earths, whose resistance must be overcome by heat before the current will cause them to incandesce. The preliminary heating is done by a spirit lamp held underneath the filaments, and after a few seconds the current assumes full command, the result being a brilliantly white light, which will burn for hundreds of hours if necessary without further attention.

The filaments are attached by brackets to a porcelain base, and are separately detachable. In circuit with each filament is a resistance of iron wire enclosed in a bulb of glass. These resistances steady



A. RESISTANCE BULBS. C. WALL PLUG.
B. SWITCH. D. LAMP.



RESISTANCE BULBS.

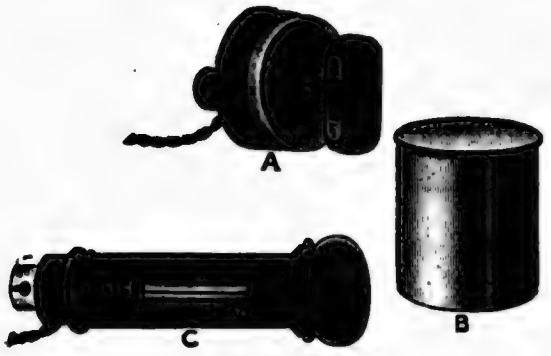
THE FILAMENTS ON PORCELAIN BURNER.

the current, and also act as fuses in case of need. One or more of the filaments can be thrown out of use by merely removing the corresponding glass bulb. This is especially useful when the lamp is used for enlarging, as some negatives yield better results by a reduction of the intensity of the light.

The ordinary and more powerful forms of the Nernst-Paul lamp are supplied either with the resistance bulbs enclosed in the back of the lamp, or with the bulbs placed in a separate case which can be

placed in any convenient place, the connections being made by flexible cord.

There is now, however, a type of the Nernst-Paul lamp called the Luna on the market, specially intended for enlarging purposes, and short projections of slides.



THE LUNA LAMP.

The holder (A) on which the luna burner is mounted may be attached to an ordinary jet tray, and can be used in quite a small lantern. The resistance bulb fits into a combined holder and plug (C), which can be connected to any lamp socket, and is joined to the burner by flexible cord. A brass cover (B) can be supplied to proteet the burner when travelling. One special point to remember is that with differing voltages it is necessary to have different burners, any of which fit interchangeably into one lamp, being easily detached and can be renewed at small cost.

It is interesting to reprint the following results of tests made at the National Physical Laboratory on the Nernst-Paul lamp:—

Total Amperes used.		E.M.F. in Volts.		Candle Power.
2·7	...	200	...	470
3·0	...	202	...	574
3·3	...	211	...	664

It will be noticed that the candle power with a normal current is about 600, a light very suitable for lantern projection on a screen of about twelve feet square.

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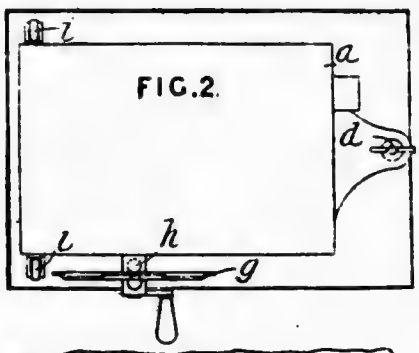
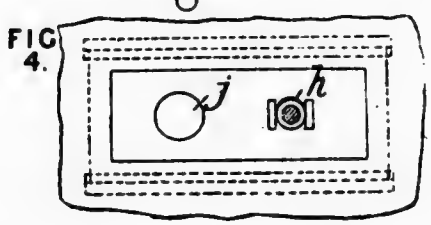
New Inventions.

The following abridged description is specially drawn for THE OPTICAL LANTERN by Messrs. Hughes & Young, Patent Agents, 55/56, Chancery Lane, London, W.C., who will give advice and assistance free to our readers on all patent matters.

Kinematographs, Cameras, etc. H. H. MOON, Parkfield, Park Road, Moseley, near Birmingham.

The displacement of the point of view necessary for securing pairs of stereoscopic negatives, etc., is produced by imparting a rocking or reciprocating motion to the camera and lantern, or to the lens only of each. The camera *a*, shown in plan in Fig. 2, pivoted to the baseboard at *d*, motion being imparted

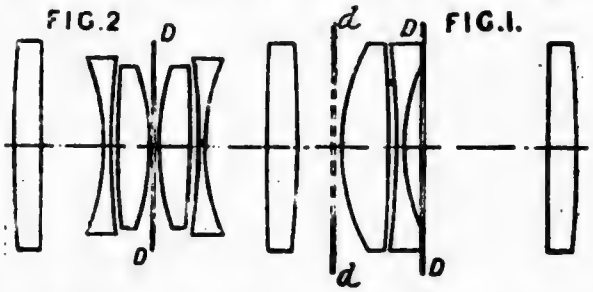




by the cam-wheel *g*, which is attached to the operating handle, working between fixed stops *h*. Rollers *i* are provided to reduce friction. In the modification shown in Fig. 4 the lens *j* is mounted between horizontal guides, and motion is imparted by the rotating cam *h*.

Lenses. H. D. TAYLOR, Stancliffe, Mount Villas, York.

Relates to a modification of the Cooke photographic lens, described in Specification No. 22,607, A.D. 1893, to adapt it either for single use or for conjoint use with a similarly modified lens of the same or different focal length. In this way such lenses may be used either singly or in combination to obtain a greater range of focal length. Fig. 1



shows such a modified lens. The stop is removed from D-D to *d-d*, so that, when two are combined as shown in Fig. 2, the two stops function as one. The constructional data and the optical constants for the variously modified lenses are given at length in the Specification.

Photography. J. W. MEEK, 32, Albert Road, Stroud Green, London, N.

Developing. — A resilient helical coil of metal or the like is used for holding roll films during development, etc. The end of the spool wrapping *e* is clipped on the coil at *c*, and the spool *f* unwound towards the centre with the wrapping between the film and the coil. For developing in daylight, the whole is encased in a light-tight box, and mechanical means operated from outside provided for rolling the spool round the helix.

Shakespeare's Advice

to all Lovers of the Artistic.

R ead it over!	Two Gentlemen of Verona, act 2, scene 3
E xpress and Admirable!	Hamlet, act 2, scene 2
A nd you shall help!	Winter's Tale, act 3, scene 3
D ost thou love Pictures?	Taming of the Shrew, act 2 (Introdctn.)
T he very latest!	2 Henry IV., act 4, scene 3
H ath made me Publisher of this!	Two Gentlemen of Verona, act 3, scene 1
E ver read! could ever hear!	Midsummer Night's Dream, act 1, scene 1
O ur Lanterns!	Merry Wives, act 5, scene 5
P raised in every Town!	Taming of the Shrew, act 2, scene 1
T rial shall better publish his commendation!	Merchant of Venice, act 4, scene 1
I am put to know that your own Science exceeds in that	Measure for Measure, act 1, scene 1
C ontains my Picture!	Merchant of Venice, act 2, scene 7
A pply thy latest!	Troilus and Cressida, act 1, scene 3
L et me inform you!	Measure for Measure, act 3, scene 2
L ook here upon this picture!	Hamlet, act 3, scene 4
A ll occasions do inform!	Hamlet, act 4, scene 4
N ow appears you need my help!	Merchant of Venice, act 1, scene 3
T herefore, bear you the lantern!	Much Ado, act 3, scene 3
E ach in either side give the all-hail to thee!	Coriolanus, act 5, scene 3
R ather proved the sliding!	Measure for Measure, act 2, scene 4
N ot to be equalled!	Winter's Tale, act 5, scene 1
As of ourselves we publish them!	All's Well, act 1, scene 3
C an inform me!	Hamlet, act 1, scene 1
I nstruct her fully in these sciences	Taming of the Shrew, act 2, scene 1
N ecessitated to help!	All's Well, act 5, scene 3
E nvy your great deservings and good name!	Winter's Tale, act 5, scene 3
M y Guide and Lantern!	2 Henry VI., act 2, scene 3
A ll the Pictures fairest lined!	As you Like it, act 3, scene 2
T he Sciences that should become our country!	Henry V., act 5, scene 2
O ur catch, played by the picture!	Tempest, act 3, scene 2
G reatest admiration	Henry V., act 4, scene 1
R ight idea	Richard II., act 3, scene 7
A constant will to publish!	King Lear, act 1, scene 1
P rove the better by the help!	As you Like it (Epilogue)
H ath made his Journal!	Measure for Measure, act 4, scene 3
J udge fitly of his worth!	Coriolanus, act 4, scene 2
O rder the trial!	Richard II., act 1, scene 3
U nto their latest!	Titus Andronicus, act 1, scene 1
R epair to help him!	Two Gentlemen of Verona, act 4, scene 2
N oted thee always wise!	Timon of Athens, act 3, scene 1
A nd show you the Picture!	Twelfth Night, act 1, scene 5
L et me read!	Two Gentlemen of Verona, act 3, scene 1

On reading down the side, the initial letters of the foregoing Quotations, it will be found that Shakespeare's Advice to all Lovers of the Artistic is to:

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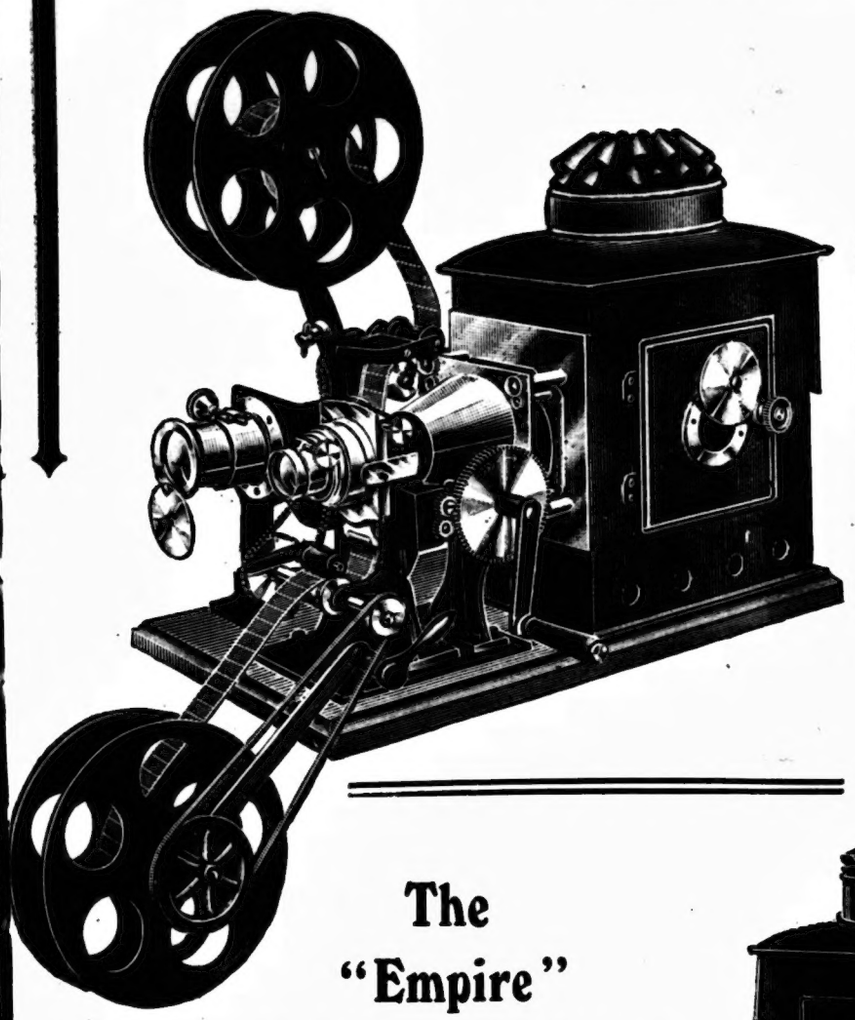

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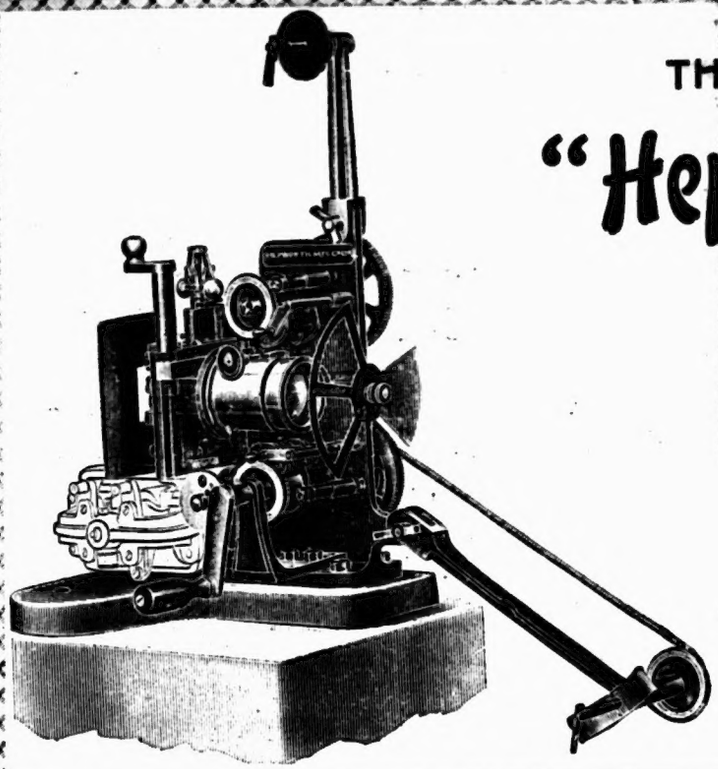

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